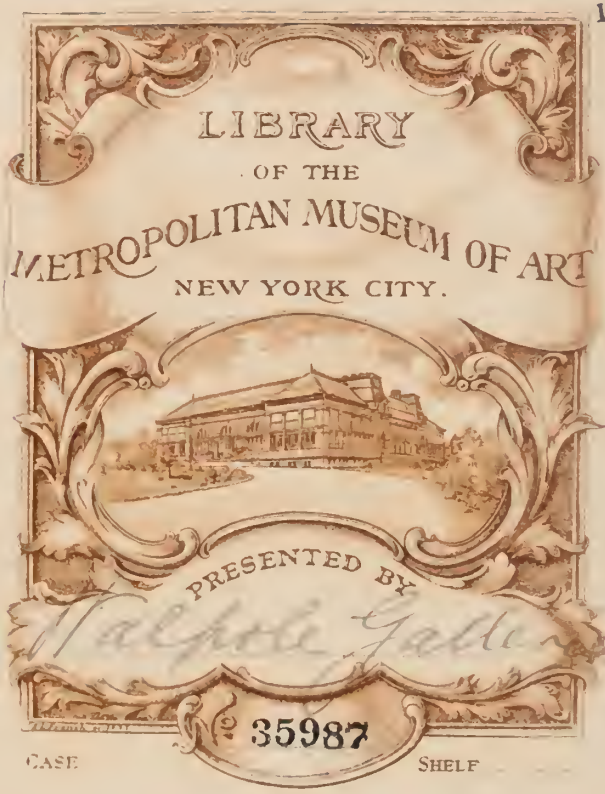
THE METROPOLITAN MUSEUM OF ART
3 0620 00394349 4

119.8 R532
1917-19



Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00walp_53

# *Paintings*
# *Drawings Engravings*
# *Wolf Woodcuts*

**To Be Sold By Auction**

**FRIDAY EVENING, MAY 16, 1919**

**At 8:15 O'Clock**

---

**The WALPOLE GALLERIES**

**No. 10 East 49th Street**

**New York**

# CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.
Priced copies of this catalogue at 50c. each.

**THE WALPOLE GALLERIES.**
**Edward Turnbull**
**Lenore Young Turnbull**
**No. 10 East 49th Street, New York.**

This sale will be conducted for the Walpole Galleries by
MR. WALTER S. SCOTT.

Telephone, Murray Hill 6512. **Catalogues on request.**

# Paintings
# Drawings Engravings
# Wolf Woodcuts

*Etchings and Engravings*

BY

Homer D. Martin, Rembrandt, Sparks, Synge,
Huard's War Etchings, etc.

*Drawings*

BY OLD AND MODERN MASTERS

Veronese, Tintoretto, Berghem, Pannini, Titian,
Van Goyen, Henry W. Ranger,
John Ruskin, etc.

*Paintings*

BY

J. G. Brown, F. S. Church, Teniers, etc.

*Woodcuts*

Fine signed Proofs by Henry Wolf.

To Be Sold By Auction

FRIDAY EVENING, MAY 16, 1919, AT 8:15 O'CLOCK

THE WALPOLE GALLERIES

No. 10 East 49th Street NEW YORK

Telephone, Murray Hill 6512

# PAINTINGS, DRAWINGS, ENGRAVINGS

### JOHNSTONE BAIRD.

1. ON THE AAR. Etching and dry-point. Signed Proof on thin old French paper. Folio.

2. TOWN HALL, ZURICH. Signed Proof.

### EUGENE BEJOT.

3. LE PONT MIRABEAU, PARIS. Etching and aquatint. Signed Proof. 1908.

4. VIADUC D'AUSTERLITZ, PARIS. Dry-point and aquatint work. Signed Proof. 1908.

### LORD BYRON.

5. PORTRAIT OF THE POET. Water-color drawing, full bust, drawn by George Sanders, signed in initials.
   George Sanders was a noted English miniature painter and contemporary of Lord Byron, and the drawing, was possibly made from life.

### G. WALTER CHANDLER.

6. PORT ST. TRINITA, FLORENCE. Etching. Signed Proof.

### COLOR PRINTS.

7. MIRABEAU. Bust portrait, profile to right. Aquatint unsigned. Printed in colors. Rare.

8. ARMAND DE GONTAULT, BARON DE BIRON. Aquatint by Sergent and De Cernel, 1792. Printed in Colors.

9. MARIE THERESE, de France, Duchesse d'Angouleme. Engraved in stipple by Schiavonetti, 1805. Bust in oval as a miniature, delicately colored. Tall 8vo, framed.

10. GILLRAY (J.). The Loyal Address or procession of the Hampshire Hogs, by Gillray; The Haberdasher Dandy, by Williams; A Margate Packet. Caricatures in colors. (3.)

## DRAWINGS BY THE OLD MASTERS.

### NICOLAS BERGHEM, 1624-1683.

11. PASTORAL. Milkmaids, cows and shepherd in a mountainous country. Red chalk drawing on thin parchment. 4x6½ in.

12. PASTORAL. A river with fishermen, cows on the bank, and ruined castle in the background. Crayon and wash drawing. 7¼x8¼ in.

FRANCOIS BOUCHER, 1704-1770.

13. A CUPID, FULL LENGTH. Crayon and chalk on papier-verdatre. 11x8¾ in.

LUCA CAMBIASI (OR CANGIAGIO), 1527-85.

14. THE ERECTION OF THE CROSSES. Pen drawing. On the reverse another sketch of two female saints. 8x11 in.

ANNIBALE CARACCI.

15. THE FATES SPINNING THE THREAD OF LIFE. Charcoal drawing. 8½x13 in.
Fine specimen in perfect condition. Mounted.

ANDREA DEL SARTO, 1488-1530.

16. A FEMALE SAINT. Holding the palm of martyrdom and pincers. Wash drawing. 10½x6½ in.

LUCA GIORDANO, 1632-1705.

17. VENUS AND ADONIS. Wash drawing. 7¼x10½ inches.

G. P. PANNINI, 1691-1764.

18. ARCHITECTURAL RUINS: Columns, a fountain, a figure, etc. Wash drawing. 14½x10 inches.

ADAM PYNAKER, 1621-1673.

19. LANDSCAPE. With distant view of a town. India ink drawing. 7x10¼ in.

JOHANNES PEETERS (?), 1624-1667.

20. ENTRANCE TO A RIVER. With a church within a walled garden, barges on the river. Sepia drawing. 3¾x7½ inches.

GASPAR POUSSIN, 1613-1675.

21. THE SOURCE OF A RIVER. Allegorical design. Pencil drawing. Slightly damaged. 7x6 inches.

ABRAHAM RADEMAKER, 1675-1735.

22. LANDSCAPE. Approach to a village, with a wind-mill and a castle. Sepia drawing. 4½x11 inches.

REMBRANDT, 1606-1669.

23. STUDIES. Figure of a peasant bearing a weight, and on the reverse a woman and another figure. Pencil drawing. 5x4 inches.
A note written on the mount states that it came from the collection of Prof. Clapelle and D. Elwin.

GIUSEPPE RIBERA, CALLED SPAGNOLETTO, 1588-1656.

24. ST. SEBASTIAN. The saint tied to a tree. Wash drawing, somewhat faded. 8x6 inches.

ANTONIO TEMPESTA, 155-1630.

25. ST. PETER RECEIVING THE RISEN DEAD. Red crayon and wash. 9¾x7 in.

TIEPOLO.

26. FIGURE STUDY. Old man holding a scroll, study of another head below. Drawing in red chalk. 6¾x8½ inches.

GIACOMO ROBUSTI, CALLED TINTORETTO, 1512-1594.

27. OUR SAVIOUR WASHING THE DISCIPLES' FEET. Pen drawing and wash. 8¼x11¼ inches.

28. THE DEATH OF SOCRATES. Pen drawing, slightly damaged. 9x15 inches.

TITIAN, 1477-1576.

29. CHRIST AND THE DISCIPLES GOING TO EMMAUS. Wash drawing, circular top. 11½x9¼ inches.

JAN VAN GOYEN, 1596-1656.

30. RIVER SCENE. Boats are being laden from the bank, buildings and trees in the background. 8x12½ inches.

VERONESE, 1532-1588.

31. CHRIST BEFORE PILATE. Pen-and-ink. 4x6½ inches.

ANTOINE WATTEAU, 1684-1721.

32. TWO CAVALIERS. Pen drawing. 4½x5 inches.

## DRAWINGS BY MODERN ARTISTS.

G. BONY, 1902.

33. THE ROSE: THE LILY. Companion pieces, figures of women in yellow and lavender thin drapery. The frames finely gilt in a Greek pattern of columns and garlanded frieze. 18x8 inches.

W. W. BROMLEY.

34. KING ARTHUR. Water-color. Signed. 11x9½ inches.

RANDOLPH CALDECOTT.

35. THE COCKNEY SPORTSMAN. "Villager: *So you ain't had no luck;* Keeper: *No luck; 'e missed me twice.*" Water-color. Signed in initials.
Good example. Mounted.

GEORGE CRUIKSHANK.

36. AN OLD WOMAN SEATED BEFORE A FIRE. Water-color drawing. 2½x2 inches. Signed in initals.

NEWTON FIELDING.

37. A SCOTCH MOOR. With deer, a coming storm in the distance. Signed. 7x10 inches.

W. C. GREEN.

38. THE KING'S HEAD TAVERN. On the Thames near St. Paul's Cathedral. Water-color. Signed. 6½x3½ inches.

39. LEDBURY, HEREFORDSHIRE. Water-color drawing. 6½x3½ inches.

### DUDLEY HARDY.

**Noted for his drawings of London types.**

40. A COSTER-GIRL. Water-color. Signed, 1904. Clever drawing of a coster-girl in "Bank Holiday dress, large ostrich feathers in hat, etc. 10x6 inches.

41. A SOCIETY YOUNG WOMAN. Water-color on a dark paper. Signed. 8x5 inches.

42. FOUR O'CLOCK TEA. Drawing in colors. Signed. 8¼x5¼ inches.

43. THE BARMAID. Drawing in colors. Signed. 8¼x5¼ inches.

### T. B. HARDY.

44. ILFRACOMBE, ENGLAND, Aug. 17, 1849. Water-color. Signed. 14½x21 inches.

### P. KOEHLER.

45. AN ANCIENT ABBEY SEEN FROM ITS GARDEN. Water color, signed. 16x12½ inches.

### DAVID LAW.

**Noted English Painter and Etcher.**

46. THE BACK-WATER, WHITBY. Water-color. Signed. 12x18½ inches.

Old fishing boats and fishermen's dwellings, in this famous old Yorkshire town.

### H. MALTHOUSE.

47. HENRY VIII DISMISSING CARDINAL WOLSEY. Pen drawing in brown. Signed. 7½x4½ inches.

### C. J. MARTIN.

48. C. JOSI TRAVELLING AS MARTIN. Full-length figure in Spanish costume. Water-color. Signed. 13x8½ inches.

### PHIL MAY.

49. A LONDON CABBY. Pencil. Signed 1894. 7½x4½ inches.

Drawings by Phil May are becoming very scarce and sought for. This is a good characteristic example.

### JOSEPH PENNELL.

50. THE FERRADE. SEVILLE. Pen and ink. 7x10½ inches.

### HERBERT RAILTON.

**Noted for his English pen-drawings, many reproduced in books.**

51. THE OLD HOSPITAL, CANTERBURY. Pen and ink on card. Signed. 12x7 inches.

### HENRY W. RANGER.

52. LANDSCAPE. A brook, widening into a pool on which float water-lilies, runs at the foot of a sloping hill-side. Heavy clouds and returning crows show the approach of evening. Signed and dated 1882. 12x21 inches.

Fine example of a water-color by Ranger purchased from the artist.

GIUSEPPE SIGNORINI.

53. THE LOVERS ADVANTAGE. Two young people indulging in a flirtation while the Cardinal takes a nap at the other end of the table. Water color, signed and dated Paris. 17x24 inches.
A very pleasing and well painted picture of the Watteau type.

MARCUS STONE.

54. ARUNDELL TOWERS, NIGHT. Pen drawing. Signed. 3½x4¾ inches.
Inscribed "I purchased this drawing of T. Hood, Jr., J. Waller."

P. TOFT.

55. ANCIENT CASTLE OF THE PRINCESS OF WALES, KOLDINGHUIS, DENMARK. Water-color. Signed, 1880. 14½x10¼ inches.

DANIEL VIERGE.

56. SCENE FROM DON QUIXOTE. Pen drawing. Signed. 5x6 inches.

BLACK AND WHITE DRAWINGS.

57. WASH DRAWINGS, etc., by Paul Hardy, and other English book illustrations to Popular Novels, &c. On card. About 120.

58. ——. Another lot. About 120.

59. ——. Another lot. About 120.

60. ——. Another lot, over 100.

DRAWINGS BY JOHN RUSKIN.

61. ASKE HALL. Landscape showing the Hall situated in a hilly country, a pastoral scene in the foreground. Water-color and pen work. 8x10½ inches. Signed "J. R." Pretty example.
The following numbers of Ruskin's drawings are all similarly signed. They are executed on a thin toned paper, and average about the same size. Many of them were used in his lectures on art.

62. BEAUPORT NEAR BATTLE ABBEY; THE SEAT OF SIR CHARLES LAMB. Landscape; the mansion seen beyond a hayfield where the hay-makers are at work. Very fine sepia drawing. Signed in initials. 3½x5½ inches.

63. ICKLESHAM CHURCH, NEAR WINCHESTER, SUSSEX. Sepia drawing, signed in monogram. 3¾x5¾ inches.

64. LANDSCAPE. Pastoral scene in the manner of Claude. Pen drawing.

65. A CUMBERLAND RIVER. A river showing a series of waterfalls in mountainous country. Water-color and pen work.

66. ENGLISH LANDSCAPE. Mountainous country in the North of England, a ruined castle on a hill in the middle distance. Water-color and pen work.

67. KIRBY LONSDALE CHURCH-YARD. Water-color and pen work.

68. EAST END OF GATEWAY. (Bury St. Edmunds?). Showing also mediæval English cottages. Pen drawing.

69. RICHMOND CASTLE AND TOWN. Pen drawing.

70. SPANISH CAVALIER. Full length. Pen drawing possibly after Velazquez.

71. SPANISH CAVALIER. Another pen drawing of the same.

72. REMBRANDT LEANING ON A STONE SILL. Copy of the famous etching. Pen drawing.

73. CHARLES I. OF ENGLAND. Three heads, after Vandyck. Pen drawing.

74. INTERIOR OF AN ITALIAN PALACE. Pen drawing.

75. FIGURE STUDY. A Man, full length. India-ink drawing.

76. FLEMISH SCENE. Peasants and cattle in a village. Pencil drawing.

77. DESCENT OF THE HOLY SPIRIT. Pen drawing after Rubens.

78. THE PRODIGAL SON. Pen drawing of Durer's celebrated engraving.

79. FIGURE STUDY. A man seated. Charcoal drawing.

### ETCHINGS.

80. L'EAU FORTE EN 1877. Complete in 30 full page painter etchings by Buhot, Rops, Daubigny, Flameng, etc., with title and contents. (30)
The Buhot plate is an original of his famous "Cab Stand."

81. L'EAU FORTE EN 1875. 37 (should be 40) folio painter etchings by Bracquemond, Le Gros, Appian, and others, with title and contents.
In the original portfolio.

82. BURNE-JONES. The Cumean Sibyl, etched by Waltner, signed proof; Lucas' the Smoker, etched by Rajon (proof, but somewhat soiled); Water-color drawing of pansies and moths. (3)

### FREDERICK A. FARRELL.

83. OLD WHARF, HEIDELBERG. Signed Proof etching.

### A. HUGH FISHER.

84. TOURS: RUE DU HANCY. Etching. Signed Proof.

### OTTO FISCHER.

85. ALSTER BASIN. Etching. Signed Proof.

HESTER FROOD.

86. CATHERINE STREET, EXETER, ENGLAND. Etching. Signed Proof.

W. GREAVES.

Pupil of Whistler.

87. MY MOTHER. Dry-point. Signed Proof. 1877.

SIR F. SEYMOUR HADEN.

88. FULHAM. Etching. Second published state.

89. TWICKENHAM. Etching. First published state.

CHARLES HUARD.

Contemporary French painter and etcher. Served with the French army during the War. The following series of War Etchings are all Signed Proofs and only 11 of each were published.

90. VIEW OF SOISSONS FROM THE PONT DE VILLENEUVE.

91. RUINS OF FONTENOY.

92. ENTRANCE TO THE TRENCHES NEAR THE PONT-NEUF, SOISSONS.

93. VIEW OF ST. JEAN DES VIGNES.

94. THE MARKET AT RHEIMS.

95. THE COLLEGE DOOR, SOISSONS.

96. COURTYARD OF A HOUSE, RUE DU TRIBUNAL, SOISSONS.

97. RUINED WINDMILL NEAR VIC SUR AISNE.

98. A FRUIT VENDER. RUE DU COMMERCE, SOISSONS.

99. THE PLACE MANTOUE.

100. SKETCH OF A DOOR NEAR THE CATHEDRAL. SOISSONS.

101. ALGERIAN SPAHI IN A CELLAR.

W. LEE HANKEY.

102. THE BRIDGE. Aquatint. Proof, signed, stamped and inscribed by the artist.

B. G. HARTOUCH.

103. IN CHURCH. Lithograph. Signed Proof.

HERBERT HILLIER.

104. BISHOP'S PALACE. AMIENS. Etching. Signed Proof. Folio.

A. HUET.

105. DANTE READING THE DIVINE COMEDY. Engraved after Cabanel. Artist's Remarque Proof signed both by Cabanel and Huet.

MAX KLINGER.

106. BEAR AND NYMPH. From Opus IV. Intermezzo. Rare India Proof.

KERR LAWSON.

107. A MEXICAN COBBLER. Lithograph. Signed Proof on India Paper.

ALPHONSE LEGROS.

108. A BRETON PEASANT. Etching. Early Proof.

BERTHA LUM.

109. WOODCUT IN THE JAPANESE MANNER. Pine Trees by the Sea. Signed Proof in Colors.

110. WOODCUT IN THE JAPANESE MANNER. The Ghost Dance. Signed Proof in Colors.

111. WOODCUT IN THE JAPANESE MANNER. Evening. Signed Proof in Colors.

112. WOODCUT IN THE JAPANESE MANNER. Theatre Street, Yokohama. Signed Proof in Colors.

113. WOODCUT IN THE JAPANESE MANNER. Junk in the Inland Sea. Signed Proof in Colors.

114. WOODCUT IN THE JAPANESE MANNER. Kite Flying. Signed Proof in Colors.

115. WOODCUT IN THE JAPANESE MANNER. Green Willow. Signed Proof in Colors.

116. WOODCUT IN THE JAPANESE MANNER. The Home-Coming. Signed Proof in Colors.

117. WOODCUT IN THE JAPANESE MANNER. The Magic Carpet. Signed Proof in Colors.

118. WOODCUT IN THE JAPANESE MANNER. The Rain-storm. Signed Proof in Colors.

119. WOODCUT IN THE JAPANESE MANNER. Two Ladies Reading. Signed Proof in Colors.

120. WOODCUT IN THE JAPANESE MANNER. O Fuji San.. Portrait of a Japanese woman. Signed Proof in Colors.

121. WOODCUT IN THE JAPANESE MANNER. A Japanese Child. Signed Proof in Colors.

### HOMER D. MARTIN.

122. MARINE. A schooner with sails set, going to right, in lower left corner a buoy, faint indications of trees on the distant bank. 4x5½ inches.

Etchings by Homer D. Martin are practically unknown. This and the two following are proofs printed and etched by him and unpublished.

123. LANDSCAPE. In the background, high cliffs apparently the Palisades, the river in middle distance, in foreground to left slight rise on which are low trees and shrubs. 3x5 inches.

124. LANDSCAPE. A Country Road which winds slightly to the left and dark in the distance from the overhanging trees, on the left is a trellis supported by seven poles. Dry-point. 4¼x6¾ inches.

### CHARLES MERYON.

125. LA POMPE NOTRE DAME. Etching. With Delatre's name as printer and his earlier address, with the date 1852, and Meryon's name in full. An early impression of the finished plate, on China paper.

A scarce example of this famous etcher.

126. PASSERELLE DU PONT-AU-CHANGE. Etching. India Proof.

## PAINTINGS.

### A. F. BELLOWS.

127. THE BIRD CATCHERS. Two children in a country lane are setting a trap for birds. Canvas, 1864. 11x8½ inches.

The painting was later engraved by Wellstood.

### BARON BOOR.

128. STILL LIFE. Fruit and flowers on a table, landscape in the background. Canvas, 11x9½ inches.

### J. G. BROWN.

129. THE YOUTHFUL GARDENER. A father who is spading the garden has given the hoe to a young boy. Canvas, signed. 9x6 inches.

### JACQUES CALLOT.

130. THE GAME OF BOWLES. Also known as "The Great Tree." Painting on copper. 7½x13 inches.

Finely painted copy of one of Callot's most famous prints and if not by the artist himself probably by a Flemish contemporary. In excellent preservation. The painting came from a private Florentine Gallery.

### F. S. CHURCH.

131. A FOGGY DAY. Seashore at low tide, a child stands watching gulls searching the receding waves. Signed and dated, 1881. Canvas, on stretcher, 12x18 inches.

In 1881, the Nation, criticising this painting, said: "One of the best Mr. Church has done," with its barefooted little girl scantily clad; its originality is apparent and the haziness of the horizon of remarkable feeling.

### J. B. C. COROT.

132. LANDSCAPE, signed Corot. A few young trees seen against the misty green of spring. Old canvas and stretcher. Signed, Canvas damaged. 9x6 inches.

### T. DENTZ.

**Exhibitor at Salmagundi and Kit Cat Clubs; Architectural League, etc.**

133. FLOWER AND BIRD PIECE. An antique stone vase on the wall of a balcony overlooking a park is filled with flowers in blossom; at its foot is a scarlet macaw. Decorative painting in the manner of the old masters. Signed. 36x28 inches.

### S. R. GIFFORD.

134. LANDSCAPE. Apparently an Adirondack view, with a mountain lake, cows, etc., in midsummer. Pretty example of this American artist. Canvas, 1857. 7½x12 inches.

### GEORGE INNESS, JR.

135. IN THE ARCTIC. An explorer clad in furs driving Esquimaux dogs through the snow. Canvas. Signed. 20x14 inches.

### WALTER GREAVES.

**Pupil of Whistler.**

136. THE THAMES AT ROTHERHITHE. Painted in the Whistler manner. Canvas signed. 1863. 20x24 inches.

137. PUTNEY. Showing the old church from the river. Painted in the Whistler manner. Canvas signed. 1861. 20x24 inches.

138. NEAR LAMBETH BRIDGE. A view in mist and haze, in the Whistler manner. Canvas signed. 1867. 23x18 inches.

139. PORTRAIT OF J. McN. WHISTLER. The background, the Thames near Putney. Painted in the Whistler manner. Canvas signed. 1869. 24x20 inches.

### ALBERT INSLEY.

**New York painter, born 1842.**

140. IN ROCKLAND CO., N. Y. A fisherman has moored his punt in the reeds. A pleasing summer landscape. Canvas. Signed. 10x13½ inches.

### JERVIS McENTEE.

141. ESOPUS CREEK, N. Y. The banks of the creek with the country stretching away in the distance in autumn tints. Canvas, 8x14 inches.

Pretty picture by a noted artist.

142. LANDSCAPE. A wind-swept hill. Painting on canvas. Signed in initials. 6x10 inches.

H. McKITTRICK.

143. GOLDEN DAY IN AUTUMN. Landscape with stream. Panel 6x4 inches.

RENOIR.

Exhibited in New York, 1886.

144. CATTLE DRINKING. Midsummer landscape. Canvas. Signed. 11x9½ inches.

DAVID TENIERS, THE YOUNGER.

145. PEASANTS AT HOME. Two peasants seated at a table, one holding a stein, the other smoking, another also smokes standing behind, in the centre a woman passes through a doorway. Painted on copper, signed in monogram and dated 1656. Needs a little restoration. 19x25½ inches.

This and the following painting also by Teniers were on exhibition in the Chicago Art Institute for two years.

146. KITCHEN SCENE. Interior of a kitchen, in the foreground an old boor is making overtures to a young woman, an old woman is entering through a door on the right, copper and other kitchen utensils lie around. Painted on copper, and signed in monogram. Needs a little restoration. 19x25½ inches.

A. WARREN.

147. TROUT. The fish just landed and lying on the bank, with the rod, reel and hook. Signed and dated, 1881. Canvas on stretcher. 10x18 inches.

## UNSIGNED PAINTINGS.

148. PORTRAIT. A Young Woman in the costume of the early "fifties," seen at half-length holding basket of flowers, landscape in the background. Unsigned American painting of about 1850. 36x29 inches.

149. RIVER SCENE NEAR PITTSBURGH, PA. Painting on Academy Board, 13½x10 inches.

## ETCHINGS.

STEPHEN PARRISH.

150. GLOUCESTER HARBOR, MASS. Etching. Signed Proof on China Paper. Large folio.

JOSEPH PENNELL.

151. PUTNEY. Etching. Signed Proof. Folio, mounted.

152. AMERICAN VENICE. Etching. Signed Proof. Folio, mounted.

153. ST. MARTIN. Etching. Early Proof.

H. MACBETH RAEBURN.

154. ST. PAUL'S FROM THE SURREY SIDE. Etching, 1911. Signed Proof on thin Japan paper.

REMBRANDT.

155. CHRIST AT EMMAUS. B. 88. Etched 1634.
From the Mariette collection with autograph and date 1662. A fine early impression showing that Mariette had it in his possession only twenty-eight years after its printing.

THOMAS ROWLANDSON.

156. PETER PLUMB'S DIARY: The Consultation. Two caricatures in colors. (2)

157. CITY HUNT (THE). Clever caricature by Rowlandson; Billiards, by Bunbury; View of a Temple (port, of the Duke of Buckingham) by Dighton. In colors. (3)

ST. GAUDENS.

158. ST. GAUDENS BRONZE: WASHINGTON INAUGURAL MEDALLION. Portrait profile in relief of Washington, "Philip Martiny Modeller and Copyright by Augustus Saint Gaudens." Eagle and text on reverse, N. Y. 1889. Diameter 4½ inches.

NATHANIEL SPARKS.

159. THE THAMES AT SOUTHWARK (LONDON). Etching. Signed Proof on thin Japan paper. 1908.

160. THE TATE GALLERY, LONDON. Signed Proof on thin Japan paper.

H. B. STEVENS.

161. VASSAR COLLEGE. Signed Proof on Japan paper.

W. STRANG.

162. BURNS' MUSE. Etching on Japan paper. Proof. 1897.

E. M. SYNGE.

163. THE BARGE-BUILDER'S YARD, VENICE. Etching. Signed Proof on thin Japan paper.

164. VENICE. The Salute from the Giudecca. Signed Proof. 1908.

165. RIO STA. GIUSTINA, VENICE. Signed Proof.

166. VENICE. Signed Proof. 4to.

167. PUENTO EL KANTRA. Etching. Signed Proof on thin Japan paper.

J. M. W. TURNER.

168. FLOUNDER FISHING, BATTERSEA. Unpublished plate from the Liber Studiorum.

P. VAN BLEECK.

169. MASTER. Potrait of a boy in Charles I. costume. After R. Van Bleeck. Mezzotint. 1751.

## WAR POSTERS.

170. AMERICAN RED CROSS, ETC. Designs by Homer, Faul, Flagg, etc. (17)

171. AMERICAN RED CROSS, ETC. Designs by Albert Sterner, and others. (17)

172. FOOD SAVING, ETC., POSTERS. Various. By J. M. Flagg, etc. (14)

173. LOAN POSTERS. War Savings Stamps, etc., portraits of President Wilson, Joan of Arc, etc. (10)

174. MARINE CORPS. Recruiting Posters. Designed by Bruce Moore, Pleyendecker, etc. (11)

175. NEW YORK RECRUITING. Posters of the 27th Division, National Guard, etc. (15)

176. RECRUITING, ETC. Join the Tanks, Signal Corps, by Whelan, etc. (15)

177. RECRUITING. Britishers Enlist, Canadian and other posters for aliens. (16).

178. SECOND LIBERTY LOAN. Designs by Porteous, Davidson, etc. (14)

179. SECOND LIBERTY LOAN. Another lot by Pennell and others. (14)

180. THIRD LIBERTY LOAN. Designs of H. C. Christy, Pleyendecker, Riesenberg, etc., including portrait of Lincoln, view of Independence Hall, Philadelphia, etc. (16)

181. U. S. NAVY. Designs by Flagg. Christy, and others. (18)

## J. McNEILL WHISTLER.

182. LADY SEATED AT A PIANO. Small pen drawing. With certification by W. Greaves, pupil of Whistler. 2x1½ inches.

Scarce example, being more finished than many small drawings by Whistler of this character.

183. BILLINGSGATE. Etching, 1859; The Punt etching. (2)

184. LES GANTS DE SUEDE. Lithograph.

185. WHISTLER PORTRAIT. "Portrait of J. McNeill Whistler as I knew him." Pen drawing by W. Greaves, pupil of Whistler. Signed. 9½x7 inches.

## HENRY WOLF.

186. WHISTLER AND HENRY WOLF. Proof woodcut of Miss Alexander, a young girl in white carrying her hat at her side. Framed.

FINE EXAMPLE AND CONDITION signed "Henry Wolf, sculp't, January-February, 1907." ONE OF THE MOST IMPORTANT OF THE WOLF PROOF WOODCUTS.

187. COUNTESS OF STANHOPE, standing in a landscape. Woodcut after Sir Joshua Reynolds. Framed.

VERY BEAUTIFUL SIGNED PROOF WOODCUT WITH PRESENTATION INSCRIPTION BY HENRY WOLF.

188. SIGNED PROOF WOODCUT. Mother carrying a child pick-a-back, after the painting by D. Austen Brown. Framed.

RARE SIGNED PRESENTATION PROOF BY HENRY WOLF.

189. WINSLOW HOMER AND HENRY WOLF. The rising sea pouring over the rocks. Framed.

A PROOF WITH SIGNED PRESENTATION INSCRIPTION FROM HENRY WOLF. The marines are among the most desirable of these proofs.

190. THE ROADSIDE. Landscape after R. Swain Gifford, proof with full margins signed by Wolf. 1887. 4to.

191. NEW ENGLAND PEDDLER, after E. Johnson. Proof with full margins, signed by Wolf. Sm. folio, 1887.

192. WOLF AND HOWARD PYLE. Whittier's "Captain's Well." Illustrated by Howard Pyle, engraved by Henry Wolf and others. Leaflet, 4 pp, small folio.

Rare Wolf item: the poem was issued as a supplement to the N. Y. Ledger in 1890, and has practically disappeared.

193. STILL LIFE: WOODCUTS. Game bird, brass bowl and leather bottle, by Fr. Juengling after Carlsen. Signed proof on China paper.

194. JOHNSON (T.). Signed proofs, portraits of Emerson, Dickens, etc.: on China paper; etched portrait of S. P. Avery by L. Flameng., presented to Johnson by Mr. Avery; S. P. Avery etched by Johnson; etc. 7 pcs.

195. GRUELL AND OTHERS. The Phorcydes, by Kruell after Elihu Vedder; and his Sleeping Girl, woodcut by Linton, etc., all proofs. Sm. folio. (14)

196. VAN NESS (J. W.). Bend in the River. Painter woodcut. The Kitchin, by W. Miller. China proof. Signed proofs. (2 pcs.)

197. JOHNSON (T.). R. E. Lee in a group of bust portraits of Confederate officers; Bayard Taylor; both signed proofs; and Henry Wolf's Painter woodcut "Scattering of the Mists" from Harper. (3 pcs.)

CHAS. F. NAGEL.

198. IDEAL HEAD, profile to left. Framed.

N. S. WILLIAMS.

199. THREE GRACES, dancing on the shore. Photogravure in brown of the painting. Gilt frame.

## COLOR PRINTS.

200. OLD AND BLASÉ. After Hernandez. A young girl on a couch watching the approach of her old and blasé visitor. Folio, ornamental and fine gold leaf frame.

201. FASHIONABLE BEAUTIES, after Rossi. A charming group of three Women in costume of the Empire Period grouped before an oval mirror. Folio, ornamental and fine gold leaf frame.

202. BEAUTIFUL SINNERS, after Rossi. A Fortune Teller warning two ladies. 4to, fine ornamental gold leaf frame.

203. VENETIAN FLOWER GIRL, after E. von Blass. Folio, fine gold leaf ornamental frame.

204. THE LOVE LETTER, after Rossi. Eighteenth Century interior with two women. Fine ornamental gold leaf frame. 4to.

CHARLES BARGUE.

205. COLOR PRINT. The Artist and his Model. Sm. 4to, in very fine gold leaf frame after a Louis XVI pattern.

206. COUNTESS GROSVENOR; DUCHESS OF DEVONSHIRE. Small color prints on Japan vellum, gilt frames. (2)

## FRAMED PRINTS.

207. DURAND (A. E.). The Declaration of Independence, engraved after the painting by John Trumbull, with key. Oblong folio. 1820. Framed.

208. THE GOVERNMENT HOUSE, NEW YORK CITY. C. Milburne delint et excud. Lithograph in colors by Robinson, 1847. Late impression. Folio, framed with glass.

209. A VIEW OF THE FEDERAL HALL. Colored lithograph by C. Currier from the drawing by Geo. Holland. Obl. folio, framed.

210. HAMILTON, (ALEXANDER). Half length, engraved after Trumbull. Signed India proof by the artist, F. S. King. 4to, framed.

211. HANNA (MARK). Bust portrait engraved by Jacques Reich. 4to, framed.
"Artist's proof from the copper, 24 copies only" in the hand and signed by the artist.

212. KING (JAMES S.). Etched portrait of James C. Carter. Vellum proof signed by King and James C. Carter. 4to, framed.

213. KING (F. S.). Webster (Daniel). Portrait seen at half length. India proof signed by the artist. 4to, framed.

214. LINCOLN. Abraham Lincoln. Bust in oval, engraved by W. E. Marshall. Folio, framed.

215. CARPENTER'S LINCOLN AND HIS CABINET. Engraved by A. H. Ritchie. Mezzotint, India proof before the title signed by both artists. Large obl. folio, framed.

216. UNITED STATES SENATE. Mezzotint by T. Doney, after the Daguerreotypes of the members, showing Clay, Webster, etc., (tear repaired). Large obl. folio, heavy bronzed frame with insignia.

217. MARSHALL (CHIEF JUSTICE). Portrait, half length. Fine reproduction on India paper of a painting. 4to, framed.

218. WASHINGTON. India proof, without letters engraved by G. Petite. The Lansdowne type. Folio. signed by the artist. Framed.

219. McKINLEY AND HIS CABINET. 1901, portraits including Hay, Root, etc. 4to, framed; Bust portrait of McKinley, life size, framed. (2)

220. JEFFERSON, (THOMAS). Half length, seated, photogravure. India Proof. Framed.

221. GRANT, SHERMAN AND SHERIDAN (GENERALS). Engraved by D. Anderson. Signed proof. Large obl. folio, framed.

222. GRANT. Bust portrait, nearly life size. Published by Elson & Co., Boston, 1898. India proof, large folio, framed.

223. HAMILTON. Bust portrait, India proof engraved, after Trumbull's painting. Large folio, framed, no glass.

224. NEW YORK STOCK EXCHANGE. Elephant folio photograph. Framed.

225. LINCOLN'S GETTYSBURG ADDRESS. Photograph of the engraved tablet. 4to, framed.

226. LINCOLN'S GETTYSBURG ADDRESS. The same, another copy.

227. ROOSEVELT AND McKINLEY. Seated in a vine arbor. Photograph by Pach Bros., N. Y. Obl. 4to, framed.

228. ——. The same. Another copy.

229. STOCK EXCHANGE TRINITY CHURCH AND WALL STREET, 1903, surrounded by 112 portraits of members of the exchange. Large oblong folio, framed.

230. WASHINGTON MONUMENT, WASHINGTON, D. C. Photograph, large 4to.

231. TREASURY, WASHINGTON. Elephant folio, photograph. Framed.

232. CAPITOL, WASHINGTON. Elephant folio photograph, framed.

233. ROYAL EXCHANGE, BANK OF ENGLAND AND MANSION HOUSE, LONDON. Elephant folio photograph. Framed.

234. LINCOLN MONUMENT, SPRINGFIELD (BATES). Elephant folio photograph, framed.

235. SHAW MEMORIAL, BOSTON. Elephant folio photograph, framed.

236. WASHINGTON MONUMENT, SUB-TREASURY, NEW YORK. Elephant folio, photograph, framed.

237. WASHINGTON MONUMENT, PARIS. Given by the American Women to France in memory of aid during the Revolution. Elephant folio photograph, framed.

238. BANK OF ENGLAND. Elephant folio photograph, framed.

239. COLUMBIA UNIVERSITY LIBRARY. Etching, 1903. Oblong 4to, framed.

240. BOURSE, PARIS. Elephant folio photograph. Framed.

241. RAPID TRANSIT R. R. OPENING. Oct. 27, 1904. Invitation to attend; membership certificate in Amer. Scenic and Hist. Preservation Society, 1903; Membership certificate Hudson Mem. Monument Association; Anglo and London Paris Bank (photo); two portraits (life size); Portrait of Sherman, Engraved Membership Exposition Universelle, Lieges, 1905; Porter silver cup (photo) 7; Banquet scene (photo); Record of sales, N. P. Corner, May 9, 1901; framed. Large 4to, and smaller. (11)

S. L. PARSONS & CO., INC., Printers, 45 Rose St., New York.

THE METROPOLITAN
MUSEUM OF ART

*Thomas J. Watson Library*